

Editorial

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Kia ora koutou & welcome to this long-awaited double issue of *Archifacts* 2020. After many years of being behind printing schedule, we are almost there and up to date. It feels like a huge achievement. Before going any further though, I want to first acknowledge the recent passing of Pam Hall, an archivist whose career spanned Australasia and many decades. It's impossible to measure the contribution of any archivist, records manager, librarian or information professional, but I have no doubt that Pam's is one that lives on. We hope to feature a piece about her in the next issue.

In this issue we begin by highlighting new material accepted to the UNESCO Memory of the World Aotearoa New Zealand Register, Lilburn Trust Research Grant recipients, and some of the mahi going on within the Lesbian and Gay Archives of New Zealand - LAGANZ. From here, Valerie Love's peer-reviewed article provides some much-needed guidance on archiving social media, and Anita Kerr gives us a glimpse into recordkeeping in Antarctica. Next, Dr Natasha Barrett discusses a Sir George Grey Special Collections transcription project, and Sheena Tawera reports on historical photographs and facial recognition technology at the National Library. In case you haven't met them already, *Archifacts* introduces you to two Wellington based colleagues; Joshua Ng and Charlotte McGillen, and we then wind up this issue with book reviews, from both international and domestic contexts. It's a real pleasure to be profiling so much locally produced content, and despite us being almost a quarter way through the 21st Century, very much a digital age, punk's still not dead and neither are paperbacks.

What is done though is my time on the editorial committee, this is my last issue as *Archifacts* editor. The last few years being involved in this kaupapa have been full of learnings and connections. I've genuinely enjoyed meeting and working with people across the motu. Those on the editorial committee deserve a special round of thanks, ngā mihi nui ki te *Archifacts* whānau. It's been an experience that has supported my career development and enhanced my archival knowledge. However, there's just not enough hours in the day for everything I want to accomplish and this year it's time for editorial duties to take a backseat to te reo Māori.

I am one of those Māori with a parent, and aunts and uncles, who were

whipped at school for speaking te reo. Even though school sat just a short walk from the marae and was situated in a Māori village, the cane was brought out in an attempt to civilise the kiddies. Even though I'm in my early 40s (and young-ish for an archivist) that's unfortunately old enough to live the trauma of de-indigenisation on a daily basis. Over the years many non-Māori (too many to count) have commented how much easier it must be for me to learn te reo. They've suggested that I have some kind of 'natural instinct' that makes speaking, reading and writing te reo easier than it is for them. Wrong. So very wrong.

Why am I going on about this? I might not spend much time on the picket lines these days, however I make positive change where I can and where professionally appropriate. So, the typefaces used in *Archifacts* have been adjusted over the last couple of years and will now work with macrons and other phonetic notations. Another aspect I'm leaving behind will be harder for most to see, the revised editorial guidelines. Potential contributors can now view these on the inside cover of this issue and the ARANZ website. These include expectations that words, English and Māori, should be spelled correctly – specifically the use of macrons in te reo Māori, but while we're at it, glottal stops in Pacifica languages too. Not sure when to use macrons or if they are appropriate for an iwi's dialect? The ARANZ website now includes a link to Te Taura Whiri's orthographic conventions, and if all else fails there's always Google. Information tracking aside, I honestly love Google. The various online dictionaries and iwi websites have stopped me from embarrassing myself many times over.

Macrons (and other phonetic notations) are trivial to some, tokenistic to others. However, in this place Aotearoa New Zealand there is no surviving language older than te reo Māori. The time for fearing the cane is over. *Archifacts'* contribution to this reversal is to try and get that reo and leo right – every time.